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## HINTS FOR HOME FURNISHING.

WITH the following paragraphs we conclude our excerpts from Mr. Maurice B. Adams' lecture on "Every-Day Life and Domestic Art," begun in our last issue. Speaking of floor coverings, he says:

The verge of the floor round the carpet may be treated with parquet as the best thing to do, or be painted with clear stain and varnished, either in some natural wood color or in greens or reds suitable to the other colorings of the room. Cork carpet, as it is called, also makes a very good bordering for a bedroom.

Curtains should be either of a washable chintz for summer use, or in a woven fabric of grass green or brick red. Peacock blue is more suited to a drawing-room. Muslin curtains in the summer, and indeed at all times, may be used, but in a dining-room they are hardly in keeping. Roller blinds, if of simple patterned stuff, are by no means so objectionable as some people think, and for utility they are not surpassed. The rods, either for long or short curtains, should be honestly shown, and all valances or shaped cornices in gilt composition carefully avoided. A stout brass rod, with a plain ball or terminal at either end to stop the rings from coming off, is all that is necessary. The table-covers in a room are of some importance, and you cannot do better than obtain a quiet green baize, and edge it either with plain binding to match, or with bobbin fringe. The panels of the doors may be filled with leather paper, if the doors are commonplace and mean in style, or conventional foliage may be stencilled on the panels in a darker tone of the same color as the door. In this latter case the assistance of an artist, if you are not one, will be desirable.

Many of the suggestions which I have made in respect to the dining-room are equally applicable to the best parlor or drawing-room. This latter apartment should be bright and airy, as it is associated with our lighter occupations as well as the amusement of ourselves and friends. The walls of the drawing-room necessarily will be papered, and this is no hardship, for a variety of charming designs are at once at hand. Beyond the proportions and purposes of a room, other considerations, before determining its key of decorations, will have to be made in respect to its aspect. For general purposes, however, good grass greens and peacock blues, and ochre yellows, with a liberal use of creamy white, will best be determined upon. On the walls are specimens of some cretonnes and chintzes, which, when lined with plain backings, are very effective for curtains and for covering easy-chairs and couches.

In the end, if these things will stand cleaning once or twice, I think such material is to be preferred to more heavy and costly fabrics. Plush and velvets soon soil, and are even more liable to fade than a fast-colored chintz. Short curtains in cream-colored figured muslin or lace give a draped effect to bay and other windows in the drawing-room; but should your room chance to be large and lofty in its proportions, larger curtains, the whole height of the windows, will be better.

The chairs, if not old ones, or of specially good design, will, probably, be very shocking in taste and

worse in construction. A very good makeshift for the drawing-room is obtained by using round-bottomed, rush-seated, black, cheap chairs, which are to be transformed by the addition of a frilled hanging some four inches deep, suspended from the cushion or squab of the chair. When this is done, the ladies' aversion to rush-seated chairs in a drawing-room is at once modified, if not entirely overcome. Chintz will answer every purpose, and should agree with the coverings of the couch and easy-chairs. These

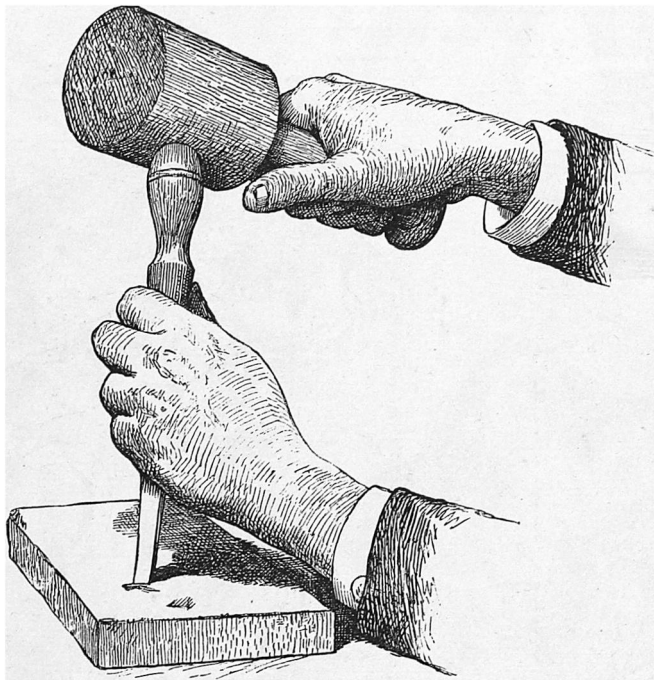


FIG. 6. USE OF THE MALLET IN WOOD-CARVING.

latter may be had; or a well-made rattan chair, partly draped, does very well, and unquestionably is most comfortable. The more simple and quiet the lines are in the general outline of all furniture the better, and rounded or curved forms are preferable to squares and angles, while honesty of construction is of the first importance. These rules are worth naming while arranging for the drawing-room, because the side cabinets and what-nots generally sold for use here are the embodiment of frittered twiddlings and theatrical display.



DESIGN FOR WOOD-CARVING.

For the mantel-piece in the drawing-room an old eighteenth-century looking-glass, divided out in its length into bays, and surmounted by an enriched cornice, may be placed over the mantel-shelf, and two or three mirrors about the room, if judiciously arranged, either tilted or level with the eye, will add very considerably to the decorative effect. Cheap convex mirrors, in neat black frames, can be easily bought, and thus every one can use them without much expense. Besides, one or two neat little coffee-tables, either old ones or eighteenth-century date, in

hard dark mahogany, or new ones of similar character in design, seem to be as good as anything obtainable.

One or two fire-screens add to the furnishing of the drawing-room; and in respect to the fender some very artistic brass ones, curved or plain and simple in detail, can be obtained readily. A folding screen is useful in the drawing-room, but avoid badly-made, cheap Japanese screens such as are now sold; they are tawdry and not worth having. A far better plan is to obtain a light frame of honest construction, and cover the upper portion, say, with needlework, and the lower half with a well set out wood or clear-glass panel, or the whole screen may be covered with Japanese leather paper. Before leaving the parlors, some reference must be made to the piano. Here is an acknowledged difficulty, because so far ordinarily-made instruments are still fitted in the regulation frames, and special orders are costly. The usual open fretwork front seems a legitimate mode of decoration if only treated simply and backed with a good colored silk; but whatever you do to improve your piano's appearance, do not paste common Japanese fans or prints upon the front of it, as I have seen some would-be artistic people do. [We can hardly agree with Mr. Adams in his toleration of the fretwork front; its effect is almost invariably poor.—ED. A. A.]

With regard to the bedrooms the first observation to be made is that they should be healthy, light, and airy; and undoubtedly more attention should be devoted to their furnishing than has hitherto distinguished the modern bedroom. I see no reason why the air of comfort secured only by the use of a valance and curtains over the head of the bed should not be retained provided an artistic method be taken to suspend and firmly secure them. Certainly the bed itself should be independent of the framework for the hangings, so that it may be drawn out from the wall. The framework for the hangings may be fixed against the wall, and thus a firm support is obtained for the bracket bearing the overhanging baldacchino or tester, which should be near the ceiling, and of such a material as may be frequently washed and easily refixed. Do not provide anything which simply resolves itself into a collector of dust, and for this same reason wide flat-topped furniture in a bedroom should not be used. Cupboards and hanging-presses

should run up to the ceiling, and in these days, when ladies' wardrobes are more numerous than ever, plenty of space of this character is a great desideratum. The wash-stand, dressing-table, and chairs must be simple and strong, with good brush space under them, so that the floor may be frequently cleansed and dusted, and the wardrobe

itself should for the same purpose stand upon short legs. For the hangings of a bedroom and coverlets of the bed, most ladies will agree that a good washing material should be used, and now that so many fast-colored chintzes and cretonnes are to be had of suitable colorings and design, there is no reason why cold and cheerless dimity should everlastingly be perpetuated. Use white by all means, if you have colors elsewhere, but let your white be mellow, and not of the washing-blue character which is so common and so objectionable.